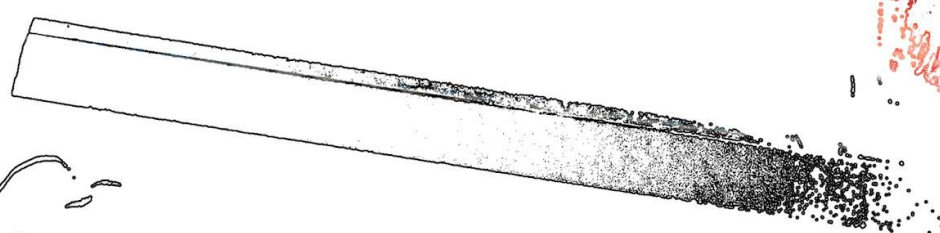




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A photograph of a wooden floor with a small white object, possibly a piece of paper or a small animal, lying on it. The object has purple floral patterns. In the background, there is a roll of yellow tape, a container of markers, and a packet of 'Bachelor's Button' seeds.





## Other Foreigners

on influences by appeal-  
gmatic logic. In place of  
Forest worked tirelessly  
both public and private  
contributors eagerly em-  
lists, and gardeners col-  
of wild North American  
s and landscapes (fig. 5).  
native American plants  
ed their aesthetic virtues.  
erials which nature sup-  
ts argued in one of many  
ers could be assured that  
ordant in terms of form,  
nowy garden specimens"  
brought in from the na-  
local scenery<sup>36</sup> (fig. 6). By  
erials, American garden-  
plants were considered to  
because only local mate-  
red to produce authentic  
specimens, native plants  
arning a mere habitation  
ars and "foreign" plants  
veliest forms" or develop  
fe.<sup>36</sup> For this reason, the  
l concern. Many *Garden*  
vide American citizens  
idential grounds.<sup>37</sup>  
en: while serving as ex-  
rks of landscape garden-  
interest in nature study,  
would contribute to the  
capacity of public parks  
n how civic leaders con-  
opes. An approach based



Fig. 5. Illustration of *Rhododendron (Azalea) arborescens*, typical of the numerous botanical drawings that appeared in *Garden and Forest*. From Charles Sprague Sargent, "Rhododendron (*Azalea*) arborescens," *Garden and Forest* 1, no. 34 (October 17, 1888).

the preservation of native vegetation and the exclusion of large ornate  
things, gardenesque features, and other costly details was essential to  
minimize the educational influence of public grounds.<sup>38</sup> Parks thus joined  
the plants as crucial resources for cultivating affective bonds to place and  
by advancing American garden art.

Although *Garden and Forest* editors heartily endorsed the use of na-  
plants, they stopped short of categorically prohibiting foreign species







garden, well of living water,  
flow from Lebanon" (Song of  
Sons) the bride calls the wind to come  
[her] garden that the spices th  
Let my beloved come into his  
pleasant fruits" (Song of Songs)

Yet this ancient meaning is also  
not Emily Dickinson written:

Come slowly, Eden!  
Lips unused to thee,  
Bashful, sip thy jasmynes,  
As the fainting bee,  
Reaching late his flower,  
Round her chamber hums,  
Counts his nectars—enters,  
And is lost in balms!

(Dickinson 1939)

It is wonderful to think of these meanings, of the  
ties that join us to the ancients as we work in our  
world of modern design. Perhaps this is the best  
test of the lesson of mortality—that while we  
ourselves are ever so mortal, in our gardens we  
begin to span the generations, with the trees that  
outlive us but even more in the ideas that endure  
and are passed down across time.



3-5



3-5  
Tomb of Aba Khalifa and son, Tsomet  
Chazana, Maghar, Israel [Drora Spitz]



Fig. 5. Plan of a terraced garden from William Lawson's *A New Orchard and Garden* (London, 1618).



Fig. 1. A.J. Downing Design V.A.  
The Plan from C







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The author harvesting vegetables in the gardens of the Findhorn community.

